

NOTES ON TWO NEW PLAYS.

**MERITS IN "THE HIGHWAYMAN"
AND "A WARD OF FRANCE."**

**Funny Men in the Comic Opera—A Housling
Scene in the Historic Drama—Several
Fresh Things on the Vaudeville Stage**

WAYNE) are more than one-half the full cast leaving in the list of romantic folk *Capt. Sledge* (though he is a typical Irish character) and *Chief* of the fun-loving cultists, *Constable Frazz*, who is a broad caricature of a detective and a boaster of the analytical processes of the one and the intense self-esteem, pomposity, and vanity of the other. "Comedian" *Mr. Quillier* is a wit, his communications with himself are audible, and with his asides are the most laughable lines of the play. He has a trick, too, of describing his own small doings, and the gestures that accompany them. In the language of the play, *Quillier* is a man who is "in a tense satisfaction in this self praise. Six satellites surround him, and to them he is continually voicing his own praises, or advising them to suspect and watch innocent persons." *Quillier* chaps are in rage and terror of the great lady, *Elizabeth*, and at the end of the opera *Frazz Quillier* mourns that the real culprit is detected before the constables have exhausted their supply of disguises. Jerome

SPEAK makes of this pompous little fellow one of the most laughable figures in his description of palpably false whiskers worn by a secondary comic character.

With an air of a deep sage, he says: "If ever I saw criminal whiskers, these are those." And some other folk are Harry Macdonough and Nellie Bragins, who are respectively the two best specimens of the Irish speech.

She is an intense admirer of the cross of penny dreadfuls, and she agrees to marry the fellow if he will become a highwayman. He consents to do so, and they both go off to join the real Copt. *Scarlatt* is awaiting the arrival of the next coach.

The author's last meeting is witnessed by the "gutter," whose head sticks out from the gutter like a candlestick, and who is filled with a nest of bees and shaking with fear.

Later each of the three counterfeit outlaws comes back to the scene, and we see the face of an Irish nobleman, who appears in the la-

In the fourth act of "A Ward of France" there are three national elements of the play are more conspicuous than in any other part of the drama. The French and the Spanish flags are seen on the stage, and, while it is not visible, the suggestion of the banner of the United States is quite readily recalled. The music is not so much the speech of *Villars* as in the music of life at a drum beat in the distance when Gov. Clatsop's troops land at New Orleans. It is the "Yankee Doodle" which arouses the name of

thrulism in the audience at Wallace's that might be expected to create in assemblage more easily affected than those of Broadway by what is merely an appeal to patriotic sentiment, although the episode is intensely political. The scene is set in the palace of *Gor*, a Spanish representative, on the right side of the stage is his house, and the light streams through the open doors into the courtyard. Torches are burning on the house and the apertures of the wrought iron fence and the background is a church, and high up a steeple burns a red light. A sentry is placed there to give the alarm when *Jean Lottin* and his troops seem likely to gain the ascendancy in the struggle for the city. To satisfy himself that all is safe, *Villars* gives his watchman a

may be sure that the man is watching. The machine rings as his handkerchief waves, and the effect of the incident, so unexpected as it is, is a mixture of portent and anticlimax which fills the act.

But it is in the clash of the characters that the interest is really centered. Here their rivalries are worked out, not for the sake of natural ends. The Spanish Governor is to tire, and he expects to be succeeded by a French emissary of Bonaparte. But in reality the French emissary is a man of straw, and it is the United States. The innocent girl is by the action of *Villars* been rescued from

The American troopers surrounding him made possible the rescue of the girl, a white child, from the hands of the priest who is her father. In mentioning the priest who knows the secrets of her birth has come to New Orleans, and I learned only from bits that *Fillers* learns who the daughter really is. No sooner does he discover that than *Jean Lafitte* and his mother enter in order to claim the girl. The hope of *Levesque* is to return her to them through

force of his powerful power, which he had used to commence on the new day, that the United States have in the migrant landed to bring to, Claiborne there, and has explained the purchase. So it is power of the United States represented in the ether which had throughout the play, and unconsciously protected *Flower May*, the heroine. It made it possible for her to escape from *Zubet*, and it acknowledged it in just in time to keep her from the hands of the enemy. It would be

been powerful enough to have got her again, but for the influence of the United States. The tableau that ends the act the representatives of France and Spain are on the side of *Lahtie*. But he is the prisoner of the United States troops when the act comes to an end.

The scene in the room of *Zabel* introduces first the suggestion of the triumph of the Au-

can soldiers. To the prophetess has gone *Iara* because she has intimated that she may give him information about his daughter, a girl in reality is in the house. The following little was determined that she shall not

in her power. They seem to have accomplished their task, until *Villars*, seeing that there is an ambush laid for him, calls in the troops. He has brought for such a result of his visit the fortune teller. The end of that phantasmic play comes when New Orleans is in re-own by our country.

Koster & Bial's has a squad of acrobats

are entirely successful exhibitors, yet who singularly lacking in grace. They are the Kocks, three men and a woman, the boy first appeared with them having been retaken soon afterward. The men wear ill-fitting burl suits that look as if they had been rolled in dust of scores of stages, their derby hats

the low-crowned variety that the vaude joker describes as "fried egg lids," and the features are pronouncedly Teutonic. The rest of the lot is about as wide as he is long as graceful as the men of much the same type who perch atop brewers' warrens, but he is his business. Because of his weight he is under man, and his strength is prodigious, one of his feats he and a companion clasp the smaller man's arms upward and in a twinkling the big air supported at arms' length. The big man next lies down upon his back

the while balancing his mate above him, rises to his feet again, and lastly, crooks straightens his own arms several times to prove that he has strength left. The woman's mate is equally as astonishing, for she holds on to the men above her head without apparent effort, though her lining is short.

But the feat that interests the audience is one that is accompanied by "acrobatic" gymnastics. The woman, who is dressed in a costume that is reminiscent of a circus

It is difficult to be so companionable with so many neighbors. Its hero is a man of medium size whose eyes are too close neighbors, with a result his smiles of conciliatory sweetness are con-
ceals. He gets in a long one and then starts mate on his head upon his own pate and ances him there. Next he sits down at a t-
lights a cigarette, puts his hands in the po-
of his misshapen trousers with the manner

lordly villain and smokes with a heavy weight of airiness that is extremely comical. Finally he seizes the woman and waltzes, but with no further step, for he has held his fellow up so that his small eyes twinkle alternately with sweetness and apprehension. For the sake of his recall he again puts his hands in his pockets, crooks his elbows to an exquisite position, and stands on his head, while the

body a sidewise whirl as his feet leave the floor. In consequence he spins himself like a top, and when his whirling dies away sufficiently to let him down he jumps to his feet and back to his head for another spin. After a half dozen rapid whirls he gets to his feet, his hands in his pockets and his grin a veritable beam. His bows disclose that the hair on the top of

Two of this week's specialists at Keith's are new to these parts, and their doings are as little alike as is possible even in the vaudeville shows where the constant aim is to be different from every one else. One of the two is

noff, a newly imported Parisian, and the
is a small child, in whose youth lies the
nation of her being a stranger here. Of th
the man from over-seas is far nearer to th
ventional, his innng being filled with sis

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whistling, imitations of birds and farm fowls, and with finger shadows thrown upon a screen. It all has the characteristics that have marked the specialties of other French performers in the same line, and much of the material is similar. By attaching a rubber cord to the end

DANGER OF SMALLPOX FROM CUBA
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WASHINGTON, Dec. 17.—Information has been received by the Supervising Surgeon-Gen-

to be 8 years old, who is announced as a "democratizing prodigy." She has a bright, pert face, and besides having stored in her small head, a large supply of strangely assorted facts, is ready with retorts upon such questioners as get outside prescribed limits. Her first questioner is her companion, who reads a long list of Biblical queries. These the child answers breezily through her head back and shouting

ASKS UNCLE SAM TO PAY THE LOSS.

of the Norwegian steamer Nearing, and is based largely on the ground of sentiment and justice. The steamer, with a cargo of bananas, was about leaving Bluefields during the troubles there two years ago, when John McCafferty, an American citizen engaged in business there, appeared to the Captain for passage to the United States.

harbor. The continuance of the cruise enabled us to receive McCafferty, and he was taken by the Nicaragua to Mobile, where the vessel was detained five days in quarantine. The cargo was partly spoiled by the detention, and the owners and captain of the Nicaragua were compelled to stand the loss, amounting to about \$9,700. They acknowledge that they have no legal claim upon this cargo, but allege that the loss

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